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H. Chris Toulé
(Paché)

C A M E R A S C R I P T

S 5273

CALLAN

"BUT HE'S A LORD, MR. GALLAN".

by

JAMES MITCHELL

Designed by
DARRELL LASS

Associate Producer
TERENCE FEELY

Executive Producer
LLOYD SHIRLEY

Directed by
GUY VERNEY

BRITISH FILM INSTITUTE
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VTR: Wednesday, 17th May, 1967.
Studio 2, Teddington.

CAST

Callan.....Edward Woodward
Caroline Fielding.....Ann Bell
Lord Lindale.....Donald Hewlett
Captain Miller.....Gerald Flood
Hunter.....Ronald Radd
Meres.....Anthony Valentine
Lonely.....Russell Hunter
Police Sergeant.....Kenneth Campbell
Parlour Maid.....Martha Gibson
Croupier.....Dene Cooper

EXTRAS. Called 16th May, 1967.

c/o David Agency. CIT.4623.

Barman.....Gerry Jardine
CroupierJohn Moore
35 yr.old ladies.....Wendy Davies, Avril Ellis, Carla Stevens
50 yr.old ladies.....Doris Littlewood, Jean Gay, Dorothy Robson
35 yr.old man.....Leslie Weekes
50 hr. old men.....Ernest Jennings, Vernon Drake

c/o Hazel Malone. HYD.1935.

Carol Rochelle, Sandra Gosling, Carol Craig, Penny Mackenzie, Anya
Mason, Zoe Houssein, Stuart Bevan, Peter Winter, 2 TBA.

Called 17th May, 1967. c/o David Agency.

Policemen.....Terry Lee, Leonard Kingston.

Floor Manager.....Denver Thornton
Stage Manager.....Mary Lewis
Production Assistant.....Marian Lloyd
P.A.Timer.....Jacqueline Davis
Wardrobe Supervisor.....Jill Silverside
Make Up Supervisor.....Joan Watson
Technical Supervisor.....Peter Cazalet
Lighting.....Peter Kew
Vision Mixer.....Del Randall
Cameras.....Michael Bhdock
Sound.....Peter Sampson
Racks.....Bill Marley

SCHEDULE

Tuesday, 16th May, 1967.

Camera Rehearsal.....10.30 - 12.30
Lunch Break.....12.30 - 13.30
Camera Rehearsal13.30 - 17.15
Tuna Round to Studio 3,
Line Up, Make Up.....17.15 - 18.00
Supper Break18.00 - 19.00
Racks Check.....19.00 - 19.15
Camera Reh.& VTR Insert...19.15 - 21.00

Wednesday, 17th May, 1967.

Camera Rehearsal.....10.00 - 12.45
Lunch Break.....12.45 - 13.45
Camera Rehearsal.....13.45 - 14.45
Line Up, Normal Scan &
Make Up & Tea Break.....14.45 - 15.30
DRESS REHEARSAL.....15.30 - 16.45
Notes.....16.45 - 17.15
Line Up.....17.15 - 17.45
VTR.....17.45 - 19.00
Tech Clear.....19.00 - 19.15

SCENE BREAKDOWN

PART ONE

SCENE	TIME	CHARACTERS	PAGES	CAMERAS	SOUND	SHOTS
Int. HQ	Day	Meres Hunter	1-4	3A 2A 1A 4A	SOF A1 B1	1 - 28
VTR INSERT "A" Int. Barlow's Club	Evening	Lindale Caroline Meres Extras	5-8	2A 1A 1B 3A 4B	A1	1 - 17
Int. Callan's Room	Evening	Callan Miller	9-15	2B 1B 1C 4B 3B	A2 or F/POLE	29-73
VTR INSERT "B" Int. Barlow's Club	Evening	Miller Hunter Caroline Extras	16-18	1C, 1B 4A 3B 2B	A2 B1	1-20
Ext. Callan's Flat.	Night	Lonely Callan	19	1C 4C	F/POLE	74-75
Int. Callan's Flat	Night	Lonely Callan	19-20	2B 4C 3B	A2	76-89
TAPE RUN						
Int. H.Q. Interout Callan's Flat.	Day	Hunter Meres Woman V/O Callan	21-23	1A 4A 3B 2B	B1 A2	90-107
Int. HQ + Hunter's Corner	Day	Meres Caroline Hunter	23-27	4D 1A	A3 B1 Foldback	108-132
VTR INSERT "C" Int. Barlow's Club.	Evening	Lindale Miller Meres Hunter Callan Caroline Extras	28-32	1A, 1B 3A, 3B 2C, 2B 4A.	A2 B1	1-24
Int. Lindale's House. Bottwood Hall. Card Room. (TAPE RUNS THRU SCENE)	Night	Caroline Callan Lindale Miller	33-41	2D 1D 3D, 3E 4E, 4F	A3 B1 Grams	133-199
TAPE STOP FOR COSTUME CHANGE						
Int. Callan's Flat.	Day	Caroline Callan	41-43	3B 4B 1C	Grams A2	200-214
FIRST COMMERCIAL BREAK						

PART TWO

[illegible]

PART THREE

SCENE	TIME	CHARACTERS	PAGES	CAMERAS	SOUND	SHOTS
Int. Bottwood Hall. Gun Room Day 7	Morning	Hunter Miller Callan Lindale	67-73	1H, 1M 2E, 2G 3K 4K	Grams A4 B4	371- 428
Int. Bottwood Hall. Library	Day	Caroline Lindale	73	3H 4K	C2	429- 435
TAPE RUN						
Int. Bottwood Hall. Gun Room. (TAPE RUNS THRU SCENE)	Day	Callan Miller	74-76	1H, 1K, 1M 1N, 2E, 3K, 3L, 4K	A4 B4	436- 448
TAPE RUN						
Int. Bottwood Hall. Library	Day	Caroline Callan Lonely C/O Hunter	76-81	1L 3K 4H	A5 C2 FX S/Mic.	449- 478
TAPE RUN						
Int. Bottwood Hall. Gun Room	Day	Extras Sgt. Callan Hunter	81	4P 1H 3L 2E	A4 B4 Grams	479- 507

"BUT HE'S A LORD, MR. CALLAN".

PART ONE

F/U

T/C

ABC Symbol + Callan Opening Film (58")
(7")

S.O.F.

1. MIX
3A INT. H.Q. DAY. DAY 1. BOOMS A1 & B1
Low Angle MCS Hunter
showing photos
2. 2A(On his turn)
Wide Shot
Meres approaching
3. 3A MERES: Sir! /
a/b
PAN with photos
to Meres
HUNTER: Take a look at these.
4. 2A MERES How very naughty. /
High angle CU Hunter
HUNTER: The pretty one with
the fair hair. D' you
know him? /
5. 2A
MCS Meres
MERES: Not intimately, sir.
I've seen him somewhere. /
6. 4A
a/b
HUNTER: His name's John Fielding.
He works in Washington. /
7. 2A
a/b
MERES: Foreign Office? /
8. 3A
CU Hunter
HUNTER: No. Too big a risk.
They knew all a out his - er -
hobbies. No. He's attached
there. Working on trade
relations. He's a very clever
chap. /
9. 2A
a/b

On Shot 9 on 2

PAN him LEFT
PULLING BACK
if necessary

MERES: That's where I saw him.
At a Washington
party. /

10. 1A
CU Meres

He's a friend of what's his
name - the President's
nephew.

HUNTER: Bill.

11. 4A
a/b

MERES: Ryman, sir. /

HUNTER: And the president is
a prude. /

12. 1A
a/b

13. 4A
a/b

MERES: So I've heard, sir. /

HUNTER: He likes Fielding.
Thinks he's a good influence
on his nephew. /

14. 1
a/b

MERES: You're not serious
sir? /

15. 3A
2/s Hunter O/S Meres.

As he places photo,
GO IN on it.

HUNTER: Oh, but he is now.
Reformed character. He's married
now. This is a photograph of
his wife. The president likes
her too.

16. 4A
a/b

MERES: I'm not surprised. /

Coming to 17 on 1

On Shot 16 on 4

17. 1A HUNTER: The Fieldings have played
High angle Mid 2/s it very well. Devoted Washington
couple. The president likes
that, and he's beginning to
listen to Fielding. That
could be worth a lot of dollars
to this country./
18. 3A MERES: Unless he saw these
High CS Hunter photographs. Where did they
come from? /
19. 1A HUNTER: From the wife. She'd
a/b being blackmailed. /
20. 3A MERES: Has she been sent to us? /
a/b
21. 1A (On his rise) HUNTER: No.
a/b But when I heard she was over
PULL BACK to HOLD 2/s here raising every penny she could
with cabinet b.g. lay her hands on, I had her rooms
searched. They came up with those
pictures.
22. 4A MERES: Won't she miss them? /
MCS Hunter
PAN him LEFT
- 1 SWING HUNTER: Don't be bloody silly.
We copied them and put them
23. 1A back. /
CU Meres
24. 2A MERES: Sounds like his
CU Hunter lordship. /

On Shot 24 on 2

25. 1A HUNTER: I'm not sure if it
a/b is Lindale, he'll bleed her
white then sell the negatives
to the Russians. /
26. 2A MERES: He's done it before. /
a/b
- 1 SWING
27. 1A HUNTER: I want you to talk
BCU Meres to her, Meres. If it is
Lindale it's time he was in
a red file. /
28. 2A MERES: He is a peer of the
BCU Hunter realm, sir. And an influential
one at that. /
- HUNTER: Influential or not,
we'll have him destroyed.

FADE

VTR INSERT "A" NEXT. NOT TO BE ROLLED IN

TAPE RUN FOR CAMERA REPO.

1 to POS.B. CALLAN'S ROOM
2 to POS.B. " "
3 to POS.B. 2 "
4 to POS.B. " "

VTR INSERT "A"

1. F/U
2A INT. BARLOW'S CLUB. EVENING. BOOM A1
CU Lindale
As he TURNS
PAN TO Caroline
2. 1A
IS Donw Roulette table
Hands putting on chips
CROUPIER: Mesdames, messieurs.
Faites vos jeux.
- SUPER
C/S
Caption: BUT HE'S A LORD,
MR. CALLAN.
3. 2A
High Angle CU Roulette wheel.
- SUPER
C/S
Caption: BY JAMES MITCHELL
4. 1A
a/b
PAN DOWN with chips
going to Lindale
5. 2A
MS Caroline/Lindale
PULL BACK with Caroline
Lindale follows
X-ing from L. to R. LINDALE: You're not being very BOOM B1
polite, Caroline.
- CAROLINE: Please - Lord Lindale -
I -

On Shot 5 on 2

LINDALE: After all, I'm winning
it for you.

CAROLINE: You've lost eight
hundred already tonight.

LINDALE: We've lost. After all,
we are a syndicate.

CAROLINE: My money and your skill.
Is that what you give?

PED DOWN with her to
single, Lindale sits
into shot.

LINDALE: You're not really helping
poor John at all, are you?

MOVEMENT OF EXTRAS

CAROLINE: I'm sorry. Really -

/ CAMERA 1 to POS.B. /

LINDALE: Of course you are, I mean
we both want to help John, don't
we? /

6. 3A
CU Caroline

CAROLINE: Please, can't you just
sell me the negatives? I'll
give you the money if -

7. 4A
High angle LS
with Meres Rfg.
Waiter centre lfg.

LINDALE: Ssh! /
My dear!
You can't make a
scene at Barlows.
Champagne

8. 2A
Low angle Tight 2/s
Caroline/Lindale

Anyone would think I was
blackmailing you.

On Shot 8 on 2

CAROLINE: Aren't you?

LINDALE: Of course not. We're
just enjoying a little fun
together. A common interest. /

9. 3A
CU Caroline

CAROLINE: Let me go. You can
keep all the money. /

10. 2A
a/b TIGHT 2/s

LINDALE: Dear me no.
You're part of the syndicate
too.

CAROLINE: Why are you doing
this?

CAM.3 CLEAR OUT
OF 2's WAY.

LOOSEN as he RISES.
Let him GO.
PAN with extras to R.
FIND Meres,
PAN LEFT and
CRAB RIGHT to take
him to
Low Angle MCS.

LINDALE: I really do need your
money. I'm frightfully poor.
Besides - I enjoy it.
Now, you drink that and pull
yourself together. Then come
and sit beside me for luck.
I'll be in the card-room.

11. 1B
High angle MCS Caroline

MERES: Good evening, Mrs. Fielding. /

12. 2A
a/b

CAROLINE: I'm sorry. I don't
think I know you. /

13. 1B
HOLD her RISE
to O/S 2/s

MERES: You don't. I used to
know your husband in Washington.
My name's Meres. /

14. 2A
Tight 2/s
Meres O/S Caroline

CAROLINE: How nice. Excuse me, I
must go. /

On Shot 14 on 2

MERES: To join Lord Lindale.

1 SWING

CAROLINE: Yes.

15. 1B MERES: I really would like
CU Caroline a few words with you some
time - about the old days. /

2 SWING

16. 2A CAROLINE: I don't understand. /
CU Meres

1 SWING

17. 1B MERES: When your husband was
BCU Caroline a photographers model. /

FADE TO BLACK

END OF VTR INSERT "A"

29. F/U
2B INT. CALLAN'S ROOM. EVENING. BOOM A2
MCS Callan. DAY 2. or F/POLE

As his hand comes in
PULL BACK to see sewing.

PULL BACK further with
his rise.

30. 1B(As he opens door)
VERY TIGHT 2/s
Callan/Miller in door

CALLAN: My God!

MILLER: You haven't forgotten
me.

CALLAN: No. I haven't forgotten.

MILLER: Can I come in?

Let Miller X frame.
HOLD on Callan
then
Let him GO.

CALLAN: Alright.

31. 2B
Mid 2/s

/1 to POS.C. SAME SET/

MILLER: What the hell -

LOOSEN hold on Callan
as they break

CALLAN: You said you were going
to kill me when you came out.

MILLER: I said a lot of things.
I didn't mean them.

Miller X's Frame and Out.

CALLAN: I like to be sure. How
long did you serve?

Coming to 32 on 4

On Shot 31 on 2

MILLER: Five years.

32. 4B CALLAN: Yeh. No remission? /
MCS Miller

33. 3B MILLER: I - I got in a fight. /
MCS Callan

34. 4 CALLAN: You would. /
a/b

MILLER: Look, Callan. I know
I said you let me down.

35. 3 got me out of that club if - /
2/s Callan O/S Miller

CALLAN: I had orders not to
break my cover. Hunter's
orders. I did what the
colonel told me. /

36. 4
a/b

MILLER: Alright. Let's
forget it. /

37. 2
MCS Callan drinking

38. 4
MCS Callan drinking

39. 3 I could do with a drink. /
2/s

CALLAN: There's a glass in
the cupboard.

40. 4 (as Miller turns back)
MS Miller
PAN him RIGHT to
High Angle 2/s

MILLER: I got kicked out
of the section.

CALLAN: Oh?

On Shot 40 on 4

41. 3 MILLER: I heard you left too. /
Low Angle MCS Callan

42. 2 CALLAN: Yes. I left. /
Profile MCS Miller

43. 3 MILLER: I'm broke. /
a/b

44. 4 CALLAN: You'll get used
CU Miller to it. /

45. 3 MILLER: I can get money.
CU Callan A lot of money. /

46. 4 CALLAN: Then you needn't be
a/b broke. /

47. 3 MILLER: I need a bit of
a/b help. /

48. 2 CALLAN: Doing what? /
Low Angle Mid-shot Miller

49. 3 MILLER: The same old
a/b nonsense. I've been out six
weeks. Got my hands back
in training. /

Coming to 50 on 2

On Shot 49 on 3

CALLAN: You've just done
five years.

50. 2 You're out of practice. /
a/b

MILLER: No.

51. 3
a/b
PAN DOWN to see
Callan's hand.

52. 4
CU Miller.
As he looks down
PAN DOWN to show
both sets of cards.

CALLAN: You haven't changed
a bit.

53. 2
a/b

MILLER: I can do this all
night. /

54. 3
CU Callan

55. 4 CALLAN: I believe you. /
CU Miller

MILLER: How about coming in
with me then? /

56. 3
a/b

CALLAN: I thought you said you'd
left Hunter's section. /

57. 4
a/b

MILLER: Not left. You left.
I was thrown out. To hell with
them, this is for ourselves,
Callan. For money. /

58. 3
High angle
Callan coming fwd.

CRAB RIGHT a little
to HOLD 2/s

CALLAN: No patriotism? No
love of country?

On Shot 58 on 3

MILLER: None. Just money.

A lot of money.

59. 4 CALLAN: How much? /
a/b

60. 3 MILLER: Twenty thousand pounds,
MCS Callan old sport. Even split. /

61. 2 (As he turns)
Low angle MCS Miller
and gun.

62. 4 CALLAN: Miller.
CU Callan Go on shuffling. /

63. 2 Nobody knows I live here, old
a/b sport. Who told you? /

64. 4 MILLER: I saw that chap who used
a/b to do odd jobs for you. The one
who smelled. /

65. 2 CALLAN: Lonely? /
a/b

66. 4 MILLER: Yes. He came here
a/b two days ago. I followed
him. /

67. 2 CALLAN: You must be good at
a/b it then. /

Miller turns to L.

MILLER: You taught me. How
about it, Callan? This job's
a piece of cake.

Callan enters.
PAN him RIGHT

CALLAN: No.

On Shot 67 on 2

MILLER: We'll clean up -

68. 4 CALLAN: No. /
MCS

69. 2 MILLER: Have you turn
a/b turned honest or something? /

CALLAN: Just careful.

Callan goes up to door

MILLER: (V/O) What does that mean?

70. 4 CALLAN: You got nicked once,
a/b you'll be nicked again.
CRAB LEFT with him Goodnight, Miller. /
& PED DOWN to
Low Angle TIGHT 2/s MILLER: If you change your
mind.

CALLAN: I won't.

MILLER: Here's my adresss.

CALLAN: Mayfair. I thought you were broke.

MILLER: I am. Till I can get a game going. Callan, this bloke's a pushover.

CALLAN: Who?

On Shot 70 on 4

MILLER: The chap I've set up.
He's a lord.

CRAB LEFT to see Miller
to door.

CALLAN: Cheat the aristocracy
at cards? He'll horsewhip you.
Goodnight Miller.

71. 1G
MCS Callan

CRAB LEFT to 2/s
with Miller Rbg.

And don't come back. Please.

Let Callan GO

72. 2
WIDE SHOT Callan
coming forward

73. 4 (When he's CU)
BCU Callan

CALLAN: (TAPE) Followed TAPE 1
Lonely. Like Hell he
did.

FADE TO BLACK

VTR INSERT "B" NEXT. NOT BEING ROLLED IN.

TAPE RUN

4 to POS.C. CALLAN'S FLAT.

VTR INSERT "B"

1. F/U
1C INT. BARLOW'S CLUB. EVENING. BOOMA A2 & B1
Wide shot Roulette
Table.
PAN LEFT with Extra
FIND Lindale and Miller
PULL BACK with them
then
Let them GO
HOLDING on Caroline
MILLER: Very well organised club.
LINDALE: Yes, the gaming acts made
quite a difference. Come here
and have a drink.
MILLER: Thanks. Scotch and
water please.
2. 4A
Wide shot
Lindale/Miller
coming fwd.
Caroline/Hunter bg.
LINDALE: Two scotches please.
You've been out of the country
for some time.
MILLER: Five years in the Far
East.
LINDALE: In Singapore?
3. 3B MILLER: Hong Kong. /
TIGHT 2/s Miller/Lindale
4. 4 LINDALE: You've lost your
CU Miller sunburn very quickly. /
5. 3 MILLER: I spent the last six
a/b months in hospital. Rheumatic
fever. /
6. 4 LINDALE: How very unpleasant. /
a/b
7. 3 MILLER: Yes. Yes it was. /
a/b
LINDALE: And your passion for cards,
did you discover that out east too?

On Shot 7 on 3

MILLER: No. I've been a gambler
all my life.

LINDALE: Your luck was badly out
tonight.

MILLER: I can afford it.

LINDALE: How much did you
lose? /

8. 4
Wide shot with
Caroline/Hunter bg.

MILLER: Eight hundred I think.
No. Seven hundred and eighty.
Colonel Hunter had very good
hands tonight. You did very
well with yours I
thought. /

9. 3
a/b

PAN & CRAB LEFT
with Lindale to
see Caroline O/SMiller

LINDALE: Caroline always brings
me luck. I did introduce
you didn't I?

MILLER: No.

LINDALE: Oh, my dear chap.
Captain Miller - Caroline
Fielding. /

10. 1B
2/s Lindale/Miller

11. 2B MILLER: How d'you do? /
MCS Caroline

12. 1 CAROLINE: How d'you do? /
MS Hunter
He comes fwd. to
2/s with Caroline

LINDALE: Hunter. This is
Caroline Fielding - Colonel
Hunter.

On Shot 12 on 1

CAROLINE: How d'you do?

13. 2 HUNTER: Miss Fielding.
a/b

14. 1 2/s Lindale/Miller CAROLINE: Actually, it's Mrs. Fielding./

15. 3 CU Hunter LINDALE: Her husband's a
lucky man./

16. 1 HUNTER: Indeed.
a/b

17. 2 LINDALE: And I'm lucky
 a/b now Mrs. Fieldings /
 Lindale's hand comes in on
 my

18. 1 side/
a/b Perhaps you'd like to
try your luck against

19. 3 ours again?
a/b

1 SWING

HUNTER: Yes. Yes I would like that.

20. 1(As he looks at Miller)
CU Miller

FADE TO BLACK.

END OF INSERT "B"

74. F/U
1C EXT. CALLAN'S FLAT. NIGHT. F/POLE
MS Lonely DAY 3.
comes fwd?
Rings bell
Sprays mouth
75. 4C(As door opens)
VERY TIGHT 2/s
Let Lonely walk LONELY: Sorry I'm late,
thru. Mr. Callan. I just got
HOLD on Callan your message.
76. 2B INT. CALLAN'S FLAT. BOOM A2
Wide shot
PANNING with Lonely
& end with 2/s
I got here as quick as I
could.

CALLAN: Sit down. You're
in shtuk, Lonely.

LONELY: What'd I do?
77. 4C CALLAN: Somebody followed you
CU Lonely here. . /
2:SWING LONELY: I always knows when
I'm followed. You know
78. 2 that. /
TIGHT 2/s
- CALLAN: This geezer.
79. 3B(As Lonely looks)
High angle CU Photo
with Callan's hand.
80. 4 LONELY: Him. /
a/b CU Lonely He did try to follow me.
Couple of days ago.
81. 2 I lost him easy. /
a/b TIGHT 2/s
82. 4 CALLAN: You're sure? /
a/b

On Shot 82 on 4

83. 2 LONELY: Mr.Callan; would I lie
a/b to you? /
PAN Callan
to single
84. 4 CALLAN: Not after the last
a/b time. No. Alright, what
did you find out? /
85. 3 LONELY: It's no use, Mr.Callan.
MCS Callan A lot of lords gamble. And a
lot of them are good for
twenty thousand nicker. /
86. 4 CALLAN: Did you find out
a/b about gaming clubs? /
87. 3 LONELY: There's stacks of
a/b 'em. /
88. 4 CALLAN: Ones where you have to
a/b wear evening dress? /
89. 3 LONELY: Poshest one is Barlow's
a/b in the West End. /
GO IN to BCU
- CALLAN: Barlows. Some unknown
admirer's just made me a member.
Now there's coincidence.

T A P E R U N F O R C A M E R A R E P O.

1 to POS.A. H.Q.
3 to POS.B. CALLAN'S FLAT
4 to POS.A. H.Q.

90. F/U
1A INT. H.Q. DAY 4. DAY. BOOM B1
Mis 2/s Meres/Hunter
91. 4A
High Angle 2/s
Meres/Hunter
92. 1
Low angle MCS Meres
93. 4
MCS Hunter
94. 1
a/b
95. 4
a/b
96. 1
2/s
97. 4
a/b
98. 1
2/s a/b

MERES: Thank you. Mrs. Fielding
is coming to see me later this
morning, sir. Do you want to
be present? /

HUNTER: No. She's seen me with
Lindale. I'll watch on the
monitor.

MERES: Very good, sir.

HUNTER: Remember. She's got to
tell you it's Lindale. /
Then we can act.

4 SWING

MERES: She'll tell me, sir. /

HUNTER: Yes. /

MERES: What about Callan, Sir? /

HUNTER: We need Callan, Meres.
He's no longer in the section.
If a respected member of the
House of Lords is going to get
killed I don't want the Section
involved. /

MERES: But he wouldn't go near
it, sir. /

HUNTER: He will if I warn him
off. /

MERES: Warn him off.

On Shot 98 on 1

99.

4
CU Hunter

HUNTER: That's the best way I
know to get him interested. /

Ever since Miller did that
prison sentence, Callan's
had a bad case of conscience
about him. Believes he was
responsible. /

100.

1
2/s a/b

Damn fool. He only did his
job.

Get me Callan, please.

WOMAN'S VOICE: Very good, sir.

HUNTER: I'll also tell him
I'm going to put Miller in
jeopardy. That ought to do
the trick.

Yes?

WOMAN'S VOICE: Callan, sir.

HUNTER: Put him on.

101.

4(As he gets receiver to face)
a/b

102.

3E
High angle MS Callan

This is Charlie/

INT.CALLAN'S FLAT.X-CUTTING

CALLAN: Fancy.

BOOM A2

HUNTER: Miller came to see you.

On Shot 102 on 3

103. 4 CALLAN: You do look after your
a/b old workers. /
- 3:SWING/ HUNTER: I try to. Stay away BOOM B1
104. 3 from him, Callan. He's
CU Callan trouble. /
105. 4 CALLAN: He doesn't think BOOM A2
a/b so. /
106. 2B HUNTER: Doesn't he? BOOM B1
Low angle MS Callan I mean it, Callan. Stay
PULL BACK as away. You don't owe him
he rises a thing. /
& PAN him LEFT.
- 4 FAST TO PO .D. H.Q. CALLAN: Not a thing. BOOM A2
And somebody told him where
I lived. And somebody's
got me into Barlow's.
You're getting obvious,
Hunter.
107. 4(When he settles at sink) You got him five years TAPE 2
BCU Callan and you made me stand by
3 to POS.C. HUNTER'S and watch. Why don't
CORNER you leave him alone.
Why don't you leave us
both alone?
108. CUT
4D INT. H.Q. DAY. B1
Low Angle 2/s
Caroline bg.
Meres goes to door.
CRAB LEFT with him
then
on her to see him
go back over her
shoulder
Finishing POS.A.
- 2 to POS.C. HUNTER'S MERES: Ah, Mrs. Fielding.
CORNER. Nice of you to let our chaps
collect you.
- 2 to POS.C. HUNTER'S CAROLINE: You were so mysterious
CORNER. last night.

On Shot 108 on 4

MERES: Of course. Part of
the trade. Do sit down.

CAROLINE: What trade, Mr. Meres?
You're not a policeman.

109. 1A MERES: No. I'm a spy. /
CU Caroline More precisely
110. 4 a counter spy. /
2/s Meres I watch people, Mrs. Fielding.
O/S Caroline I've been watching
CRANE DOWN when he sits. you.
111. 1 /
a/b
112. 4 CAROLINE: Why me?
a/b I don't understand. /
113. 1 MERES: You do understand,
a/b Mrs. Fielding. /
- CAROLINE: I promise you I
don't -
- MERES: Your husband's in
Washington.
114. 4 CAROLINE: Yes. /
a/b
115. 1 MERES: You're in London, with
a/b Lord Lindale. /
- 4 SWING
116. 4 CAROLINE: My private life is
CU Meres. my own business. /

On Shot 116 on 4

MERES: And mine. Your husband's young and good-looking.

Lindale isn't. Lindale's a middle aged gambler who's gone through a fortune and lived by blackmail. He's blackmailing

117. 1 _____ you. /
a/b

CAROLINE: He's not. Believe

118. 4 _____ me he's not. /
a/b

MERES: Why should I believe you? You're lying. He knows about your husband and he's milking you dry. Except he calls it a gambling

119. 1 _____ syndicate. /
a/b

CAROLINE: It's just not true. /

120. 4 _____
a/b

MERES: Did he tell you what would happen if you

121. 1 _____ betrayed him? /
a/b

Is that it?

CAROLINE: Nothing would happen.

I - I just like him that's

122. 4 _____ all. /
a/b

MERES: Yes. I watched you last night when he touched

123. 1 _____ you. /
a/b

PULL BACK FAST
to HOLD her rise.

CAROLINE: If all you've got to go on is your imagination, I'm leaving. /

124. 4 _____
2/s Meres
O/S Caroline

4:SWING

On Shot 124 on 4

CRANE UP & CRAB RIGHT
with his rise.

CRAB LEFT with her move
HOLDING 2/s

MERES: But it isn't.
Look at this, Mrs. Fielding.
Go on. You don't even
know what it is.

CAROLINE: Is it John?
Pictures of John?

MERES: Yes.

CAROLINE: I don't want to
see them.

MERES: We photographed the
ones Lindale sent you.
It was Lindale, wasn't it?

TRACK IN to single her

CAROLINE: I - I love my
husband and he loves me.
Even if - if once he - /

125.

1
2/s Meres
O/S Caroline
She turns.

MERES: That isn't our
business.

CAROLINE: None of it is.
When I get the negatives
back -

Coming to 126 on 4

On Shot 125 on 1

126. 4 MERES: Oh, but you
a/b won't. /
PED DOWN with her sit They're not for you, Mrs.
to see folder fg. Fielding. You're just a
toy to Lindale. He'll play
with you till you break.
Then he'll sell them to
Russia. /
127. 1 Can you imagine the fun the
CU Meres Russians will have sending
these to the president of
the United States? /
128. 4 His nephew's best friend?
CU Caroline
129. 1 CAROLINE: What do you want
a/b me to do? /
130. 4 MERES: Just admit it's
a/b Lindale. /
131. 2C CAROLINE: It's Lindale
CU Monitor with alright. I hate him. /
4's picture.
Hand comes in
and switches off
132. 3C HUNTER'S CORNER. INT. DAY.
MS Hunter Oh, my God. I wish he was
with monitor fg. dead.
As he turns, in to CU.

BOOM A3 +
FOLDBACK
FROM B1.

FADE TO BLACK.

VTR INSERT "C" NEXT.

1 to POS.D. CARD ROOM
2 to POS.D. CARD TOOM
3 to POS.D. CARD ROOM
4 to POS.E. CARD ROOM

VTR INSERT "C"

1. F/U
1A INT. GAMING CLUB. EVENING. BOOM A2
Wide shot Roulette
Room.
Lindale and Miller
X-ing L. to R.
2. 2C
Mis 2/s Miller/Lindale

LINDALE: Why don't we have a game
of piquet at my house?

MILLER: Decent of you. I don't
like playing for small stakes.

LINDALE: My dear chap, neither
do I.

Let them GO.
Meres enters,
goes out RIGHT.

MILLER: And I don't always
lose.
3. 4A BOOM B1.
Wide shot with
Hunter Cfg.
Meres comes fwd. to 2/s
1 to POS.B.
2 to POS.B.
MERES: Scotch please. It worked
sir. Here he comes now.

HUNTER: Thank God he's changed
his tailor.

As Hunter turns
PAN to see Callan Lbg.
Extras cross.
4. 3A
MCS Callan
CRAB RIGHT with him
then let him GO.
5. 4
3/s Hunter/Meres/Callan
approaching into bg. CALLAN: Evening, Hunter.

TIGHTEN as Meres GOES. HUNTER: Ah, Callan.

CALLAN: Hello, sonny.

MERES: I didn't know they catered
for coach parties.

On Shot 5 on 4

HUNTER: Now you've seen, go home.
Forget about this place.
and Miller.

See Caroline C.bg.

CALLAN: No hurry squire.
They got a nice class of
bird here. Very nice.

HUNTER: Not for you, Callan.
We know what Miller's
up to. /

6.

3B
Low Angle TIGHT 2/s
Hunter/Callan

CALLAN: I'm sure you do

HUNTER: Keep out of it,
Callan.

CALLAN: You warned Miller
off too?

HUNTER: I have other plans
for Miller. Look, Callan -

Let Callan GO.
HOLD on Hunter

CALLAN: Some other time old
chap. I feel like a game.

7.

1B
Wide shot
Caroline fg.
Callan coming fwd.

CALLAN: Bob Miller,
isn't it? /

BOOM A2

8.

2B
High Angle MCS Miller.
On his rise
WIDEN to 2/s with
Callan

1 SWING

On Shot 8 on 2

MILLER: I'm Captain Miller.
I'm afraid I -

CALLAN: Callan.

MILLER: Good God. Callan.
It must be five years.
I've been out East you know.
Oh, let me introduce - Mr. Callan
- Mrs. Fielding. /

9. 1
High Angle MCS Caroline

10. 2 CAROLINE: How d'you do? /
2/s a/b

11. 3A MILLER: Lord Lindale. /
High Angle MCS Lindale

12. 1 LINDALE: How do you do. /
MCS Callan

CALLAN: But this is
absolutely marvellous. I
was hoping I'd run into
somebody who felt like a
game. /

13. 2
TIGET2/s Miller/Callan

MILLER: I heard you didn't
play now.

CALLAN: I was warned off it
for a while. Too much
excitement doesn't agree with
me. But a quiet game with a
few friends - what d'you say?

On Shot 13 on 2

14. 3 MILLER: Now? I'd like to,
a/b but the fact is I've already
On his rise promised Lindale here - /
TAKE him to 2/s
with Miller LINDALE: We'd promised
ourselves a little piquet
15. 1 at home. /
a/b
16. 3 CALLAN: Oh I see. Pity. I
2/s a/b feel lucky tonight. /
17. 1 LINDALE: If you would prefer
a/b poker - /
18. 3 CALLAN: I would indeed. /
a/b
- 1 to CAROLINE
19. 1 LINDALE: Then come back with
MCS Caroline. us. You won't object to
On her rise Mr.Callan's company my dear? /
BRING her to 2/s
with Callan
20. 3 CAROLINE: Of course not. /
a/b 2/s Lindale/Miller
21. 1 LINDALE: I take it Mr.Callan'd
a/b 2/s Callan/Caroline a serious player? /
22. 3 CALLAN: I took a thousand quid
a/b off him last time I played
As Lindale leans across him. /
LOOSEN to Group. LINDALE: That's serious
enough for our slender
resources. Come along then,
Caroline.
23. 1(On Miller's turn)
TIGHT 2/s Miller/Callan MILLER: I thought you weren't
going to play?

On Shot 23 on 1

Let Miller GO
HOLD on Callan

CALLAN: I changed my mind,
captain.

24.

4 (On Callan's turn)
3/s Callan/Meres bg.
Hunter rfg.

HUNTER: It's coming along
very nicely.

MERES: Yes, sir.

HUNTER: Should be a hell of
a game. Lindale cheats too,
you know.

As Meres comes fwd.
CRAB LEFT
& TIGHTEN as much
as possible.

MERES: Does he now.

HUNTER: Not terribly well
I'm afraid. That's why he
took up blackmail - to pay
his card debts. After all
he is a gentleman.

THEY LAUGH.

FADE TO BLACK.

END OF INSERT "C"

133. F/U
2D INT. LINDALE'S HOUSE. CARD BOOM A3 & B1
Low Angle Wide Group ROOM. NIGHT. DAY 4.

CALLAN: Very nice house, sir.

LINDALE: Yes. It is - nice -
isn't it? Been in my family
over two hundred years.

CALLAN: Thank you. These all
PAN LEFT with Caroline your ancestors?

134. 1D LINDALE: Yes. A general. /
Wide Shot A foreign Secretary and a
2 Portraits & Caroline King's Mistress. /
135. 2
Low Angle 2/s Not much to show for two
Lindale O/S Miller hundred years. The rest
Caroline enters & of us just lived gracefully.
goes again.
136. 3D What do you do, Mr. Callan. /
Low Angle MCS Callan

CALLAN: I just live. What's the
137. 2 stake? /
IS Caroline
PAN her RIGHT to group

MILLER: A pound to open?
Ten pound limit?

LINDALE: Callan?

CALLAN: If you like.

On Shot 137 on 2

LINDALE: \$25 limit?

CALLAN: Suits me fine.

MILLER: Me too.

LINDALE: Caroline?

CAROLINE: Yes. Yes that's fine.

MILLER: Shall I?

138. 1 LINDALE: Please. /
High Angle Mid-shot Miller

139. 3(As he looks at Callan)
CU Callan reaction

140. 1
a/b
TILT DOWN to cards
on table

141. 3(After all have out)
a/b

142. 1 CALLAN: I might have known /
MCS Miller
PAN DOWN to
cards being dealt

MIX
143. 4E GRAMS
CU Woman's portrait

*

MIX
144. 2
CU General's portrait

*

*

*

MIX
145. 1
CU Foreign Secretary's portrait

*

*

Fade Grams

146. 4E
High Angle shot of cards
& hands on table

Coming to 147 on 2

On Shot 146 on 4

147. 2 LINDALE: That makes two hundred
Low angle Group you owe me, Miller. /
And a hundred you owe
148. 1 Caroline. /
Low angle MCS Miller
149. 2 MILLER: It just isn't my
a/b night. /
150. 3 LINDALE: Mr.Callan, you owe
Low angle MCS Callan Caroline two hundred and
fifty and me seven hundred. /
151. 1 CALLAN: I'll give you a
Low angle 2/s couple of cheques. /
Lindale/Callan
152. 2 LINDALE: One will do
Low Angle MS Caroline admirably. Make it all
PAN with her to group out to Mrs.Fielding.
SEE her GO She looks after all my
then Lindale goes. affairs for me.
A little more whiskey, Mr.
Callan.
- CALLAN: Yes. /
- CAROLINE: The decanter's
empty. I'll get some.

On Shot 152 on 2

- LINDALE: I think after this you
deserve something rather special.
153. 3(As Callan looks back) I'll show Caroline where it is.
Low Angle MCS Callan
- CALLAN: Gone to give her her
orders? /
154. 1
Low angle MCS Miller
- MILLER: Yes. You watch. She'll
ask for one more hand.
155. 3 He's greedy. /
a/b
- CALLAN: Shall we start
tonight? /
156. 1
a/b
- MILLER: Why not? So long as
it looks like blind luck.
157. 3 Get a bit tight. /
a/b
158. 1 CALLAN: O.K. /
a/b
159. 3 MILLER: You know he's cheating? /
a/b
160. 1 CALLAN: Yeh.. /
a/b
- MILLER: A lord cheating at
cards. Positively
eighteenth century. /
161. 2
Low angle Group
Lindale & Caroline
coming fwd.
- LINDALE: There Callan. Try
that. /
162. 3
a/b Low angle MCS Callan
- CALLAN: That's marvellous.
Absolutely marvellous.

Coming to 163 to 4

On Shot 162 on 2

CAROLINE: Mr.Callan -

163. 4 CALLAN: Yes, Mrs.Fielding. /
MOS Caroline

CAROLINE: I know I shouldn't
suggest this, I mean after all,
I've won, but would you like
just one more game? /

164. 3
a/b
He looks at Miller

165. 1
CU Miller reaction

166. 3
a/b

167. 4 CALLAN: Would you? /
a/b

168. 1 CAROLINE: I would rather. /
a/b

MILLER: It's late, Callan.
169. 3 Save it till next time. /
CU Callan

CALLAN: No. May not be a next
170. 4 time. Let's play now. /
a/b

171. 3 CAROLINE: If you're sure. /
a/b

CALLAN: Course I'm sure.
172. 2 Double the stakes if you like. /
Group shot

MILLER: Now wait a minute...

LINDALE: I'll agree to that.

Coming to 173 on 3

173.	3	CALLAN: Mine, isn't it? /
	High Angle 2/s	You'd better deal for
	Callan O/S Miller	me
	showing cards.	

175. 3(As Callan's hand comes in)
2/s Callan/Caroline

177. 1
a/b on cards

As Caroline puts in chip
PAN to Miller's cards
then to Lindale
then to Callan

LINDALE: In for £2.

MILLER: Cards?

FADE TO BLACK.

3 to POS.E.
4 to POS.F.
2 OUT.

180. F/U
3E
CU Caroline
PAN DOWN to
hands and cards. CAROLINE: Three.
181. 1D CAROLINE DRAWS THREE CARDS..
Low Angle CU Lindale
182. 4F LINDALE: I'll play those.
CU Callan
1 to MILLER
CALLAN: I hope you've done TAPE
183. 1 this right, Miller.
CU Miller reaction
184. 4
a/b
PAN DOWN One.
185. 3 CALLAN DRAWS ONE CARD.
CU Caroline
3 SWING
186. 1 CAROLINE: Check.
CU Lindale
187. 4 LINDALE: £5.
High angle cards
on table.
CALLAN: £5 and up £20.
188. 3 CALLAN PUTS IN £25.
a/b
PAN DOWN to cards.
CAROLINE: No. I'm out. (STACKS.
FADE TO BLACK
(THEN SOME EXTRA REACTION SHOTS ON
CAROLINE)

STOP TAPE FOR CAMERA REPO.

STRIKE FLOATER.

3 to PCS.D.

18

F/U

4F

High Angle Group

LINDALE: Another 20, Callan.

LINDALE PUTS IN £40.

CALLAN: Raise you £30.

CALLAN PUTS IN £50.

MILLER: That's over the limit.

LINDALE: No. No. Let him play
if he wants to. Your £30
with 100.

LINDALE PUTS IN £130.

CALLAN: 100? Yeh?

CALLAN PUTS IN 100

LINDALE: You're seeing me?

CALLAN: No. Up another 100.

CALLAN PUTS IN ANOTHER 100.

LINDALE: Your 100 and raise it
300 - 320.

190.

3D

CU Callan

LINDALE PUTS IN 420. /

191.

4

CU Lindale

CALLAN: How much to see you? /

192.

1

CU Miller

LINDALE: £320. /

193.

4

a/b

PAN DOWN to cards.

MILLER: My God! /

1 to LINDALE

194.

1

CU Lindale

Coming to 195 on 3

On Shot 194 on 1

195. 3 MILLER: Bad luck, Callan. /
a/b CU Callan
196. 4 CALLAN: Ah. Four Kings.
High Angle CU Callan Lucky I've got four Queens. /
197. 3 MILLER: No. Four Jacks,
a/b Callan. /
198. 1 CALLAN: My God I've won. /
CU Lindale reaction
199. 3
a/b
- Could I have a little more
whiskey?

T A P E S T O P . C O S T U M E C H A N G E S

1 to POS.C. CALLAN'S FLAT
4 to POS.B. " "

2 to POS.B. CALLAN'S FLAT
3 to POS.B. " "

F/U

200. 3E INT. CALLAN'S FLAT. DAY. DAY 5 A2
MCS Callan drinking

FX: Doorbell

CALLAN: Alright, I'm coming.

201. 1C(As he enters)
Wide shot
PAN him to door
& TIGHTEN as he
opens it.

Oh. Good morning.

CAROLINE: Please, I must see you.

CALLAN: Come in.

202. 2B(As he opens wide)
Low Angle Wide Shot
HOLD on Caroline

Here. Sit down.

CAROLINE: Thank you.

On Shot 202 on 2

CALLAN: I was just going
to have some coffee. Do
you want some?

203.

4B
Low Angle Wide 2/s
Callan O/S

CAROLINE: Please. /

CALLAN: Not much like
Lindale's place, is it?
I'm an eccentric millionaire,
love.

204.

3B
High Angle 2/s
Caroline O/S Callan

CAROLINE: Thank you. / It's
good. You went off in
a hurry last night.

PULL BACK &
PAN with Callan

CALLAN: I was stoned.
Lindale's scotch is a
bit rich for my blood. /

205.

4
MCS Callan

I won didn't I?
That last

206.

2
Low Angle MS Caroline.
PAN with cheque
to Callan

pot? /
CAROLINE: Yes. It was
over twelve hundred pounds.
You finished two hundred
pounds up. Here's the cheque.

207.

3
High angle 2/s Caroline
O/S Callan

CALLAN: Thanks.
Your cheque? /

CAROLINE: I look after Lord
Lindale's finances for him.
It won't bounce, Mr. Callan.

CALLAN: Of course not. Oh.
One vice at a time at my
age. Who told you my address?

CAROLINE: Captain Miller.
He said it's only temporary.

On Shot 207 on 3

CALLAN: No. It's permanent.
While I play cards.

CAROLINE: You could have lost
a fortune last night.

PULL BACK & PAN
with Callan to single.

CALLAN: Just as well I've got
one to lose.
You divorced
love?

208. 4(On his turn))
Wide 2/s
Callan O/S Caroline

209. 2
Low Angle MCS Caroline

/4:SWING/

CAROLINE: No. My husband's
in the States. /

210. 4
MS Callan coming fwd.

CALLAN: And you look after
Lindale? /

211. 2
a/b

/4:SWING/

CAROLINE: You're very
rude. /

212. 4
MCS Callan

CALLAN: I've got a hangover.
A lady gave me special whisky
when I was gambling - then
asked me for one more game. /

213. 3
High Angle
VERY TIGHT 2/s
Caroline O/S Callan

CAROLINE: You won.

CALLAN: You didn't deal.
Now try and tell me I deserved that.

CAROLINE: No. No you didn't.
But you mustn't play with him
again, Mr.Callan. Please.

CALLAN: Your money?

CAROLINE: More than that. It's
my whole life. /

214. 4
BCU Callan

c/s
End Of Part One.

GRAMS

1 to POS.E. LINDALE'S FLAT
2 to POS.D. " "
3 to POS.D. " "
4 to POS.G. HQ.

COMMERCIAL BREAK

ACT TWO

F/U
C/S

GRAMS

Part Two

215. MIX
2D INT. LINDALE'S FLAT. DAY. BOOM A3 & B2
Wide Shot on door DAY 5.
Callan/Lonely enter
- CALLAN: Right you take this side. I'll take that.
- IAN with Lonely
216. 3D LONELY: We shouldn't be
MS Callan here; Mr. Callan. /
217. 1E CALLAN: Why not? /
MCS Lonely
- CLEAR 2/
TO POS.B. CALLAN'S ROOM
218. 3 LONELY: It's too risky.
a/b MS Callan Besides he's a lord, Mr.
TRACK IN on him Callan. /
- CALLAN: Of course he is.
That's where he is this
afternoon. House of Lords.
He gets four pounds fourteen
and sixpence a day. Less
than you. Here we are. We
got lots of time. Go and
keep watch. /
219. 1
MS Lonely
He comes fwd. to
TIGHT 2/s LONELY: What about his bird?
- CALLAN: She's have a sauna
bath. I wish you would.
I won't tell you again. Go
and watch. And Lonely
220. 3
MCS Callan Don't nick anything. /
221. 1
a/b

On Shot 221 on 1

LONELY: Don't nick anything?

CALLAN: You heard.

222. 3(As Callan turns back)
MS Callan working on safe

223. 1(When he turns away with envelopes)
CU Hands and photos

224. 3
BCU Callan

CALLAN:(SOV) So that's it. TAPE

He's blackmailing her husband.

My whole life she said.

That's why Hunter must be

interested. You may be a

lord, Lindale, but you

stink. Somebody should

kill you, I've got a feeling

Hunter thinks it should

CLEAR BOOM B

225. 1
MS Callan

be me./

END OF TAPE

CRAB LEFT with his turn
PAN with Callan
& TRACK IN with his move
to 2/s with Lonely

CALLAN: Lonely.

Let's go.

3 FAST REPO.TO POS.A.

LONELY: You got something
good, Mr.Callan.

CALLAN: Yeah. Samshing.

226. CUT
3A
Low Angle CU Meres

INT. HQ DAY. DAY 5.

BOOM B1

1 CLEAR TO POS.F. WHEN
3 CLEAR OF 3A

MERES: You still don't know
where the negatives are? /

227. 4G
2/s Caroline O/S Meres

CAROLINE: No. He won't even
talk about selling them.

3 SWING

On Shot 227 on 4

MERES: He has money then?

228. 3 left me. /
2/s Meres O/S Caroline

4 SWING

229. 4 back. /
MCS Caroline

3 SWING

230. 3 get John out of this but /
MCS Meres

231. 4 MERES: But what, Mrs. Fielding? /
2/s Caroline O/S Meres

CLEAR 3. CAM 1 TAKES
HIS PLACE 1F

CAROLINE: Lindale's still
gambling. He lost 200 last
night. I had to pay. And
the men we played against

MERES: Yes?

232. 1F was Callan. /
CU Meres

233. 4 MERES: Yes? /
a/b

234. 1 cheating. /
a/b

235. 4 MERES: Were you? /
a/b

On Shot 235 on 4

CAROLINE: This Callan seemed to think Lindale was. And they're going to play again. At Bootwood Hall. That's Lindale's place in Northumberland. He's going there on the 12th for the shooting. Taking Miller and Callan with him. Adn that nice old Colonel Hunter. If Callan wins again, I haven't got any more money. And if he loses /

236. 1
a/b

237. 3 MERES: Go on, Mrs. Fielding. /
MCS Caroline

238. 1 CAROLINE: I think he's a
a/b very bad enemy. /

3 to POS.B. /

239. 4 MERES: We'll be watching you. /
CU Caroline

240. 1 CAROLINE: But my money's
a/b running out. Lindale's
had nearly all of it. /

241. 4 MERES: Try to keep him on the
a/b hook for just a little while
longer. /

On Shot 241 on 4

242.

1
a/b

CAROLINE: How long? /

MERES: Till he tries to sell those negatives. We don't know where they are. Before he sells them he's got to go and get them. And when he does we'll be waiting. Lindale will be dealt with I promise you./

243.

4
BCU Caroline

1 to G. CALLAN'S ROOM

CAROLINE: He's compl tely evil. I didn't think it was possible to be like that. Be he is. He enjoys hurting people.

244.

CUT
2B.
MS Miller
PAN him RIGHT
to 2/s with Callan

INT. CALLAN'S ROOM. DAY. BOOM A2
DAY 5.

4 to POS.B.

MILLER: I was waiting at my place for you. I even phoned you eight times.

CALLAN: I told you I've been out.

Coming to 245 on 3

On Shot 244 on 2

245. PAN him LEFT again MILLER: You owe me a hundred
3B quid. /
High Angle
MCS Callan
- 2 SWING
246. 2 CALLAN: You packing it in then? /
a/b
247. 3 MILLER: No. We're going up to
a/b Bottwood Hall, aren't we? /
248. 4B CALLAN: You really think
MCS Miller he's good for 20 thousand? /
249. 3 MILLER: At least. /
a/b
- 2 PULL OUT OF SET
250. 4B CALLAN: He didn't look all that
a/b MCS Miller loaded to me. /
251. 3 MILLER: He's got it, I
a/b tell you. /
252. 4 CALLAN: The bird paid for
a/b his losses. /
253. 3 MILLER: She just looks after
a/b his money. /
254. 4 CALLAN: You think
a/b he won't rumble you're
cheating him? /
255. 3 MILLER: No. He's too busy
High Angle 2/s cheating us. /
Callan O/S Miller
256. 4 CALLAN: I don't like it. It
VERY TIGHT 2/s smells wrong. You better leave
Miller/Callan me out. /

On Shot 256 on 4

3 SWING

257. 3 MILLER: But you can't pull
CU Callan out now. You can't. /
258. 4 CALLAN: You put your arm
a/b on em again and I'll
break it. /
- MILLER: I'm sorry.
- CALLAN: You should be. What's
the matter with you? We can
always find another mug.
- MILLER: Not like this one.
- CALLAN: What's so special
about him?
- MILLER: He's card mad. Can't
leave the things alone. It's
a disease, Callan. He can't
stop it, even when he's losing.
He's got to play. We could be
in and out in a couple of days,
three at the most. /
259. 3
a/b
HOLD 2/s as Callan goes
- CALLAN: Alright. Three
260. 4 days. /
CU Miller
- MILLER: You won't regret
261. 3 it Callan. /
CU Callan
- 4: SWING
262. 4 CALLAN: I hope you won't
MCS Miller either. /
CRAB LEFT with his move Oi. Don't you want your
to bring him to 2/s winnings?
with Callan.
- MILLER: Oh yes, I almost forgot.

On Shot 262 on 4

Go in VERY TIGHT

CALLAN: You have been away
a long time.
There you are, squire.
Fifty quid.

MILLER: It should be a
hundred.

LOOSEN as they GO.
CRAB RIGHT with
Callan's move.

CALLAN: Fifty quid expenses.
I've got to look smart when
I stay with a lord, haven't I?

263.

3
BCU Callan

2 BACK INTO POS.B.

TAPE: How stupid am I TAPE
supposed to be for God's sake?
First he asks me to believe
he can tail Lonely, then he
forgets his winnings.
And he doesn't jib when I
take my expenses. Hunter
must be phasing him hard.
It was always a mistake to
bear down on Miller. He
always cracked. He'll
crack again. You're a damn
fool, Callan.

FX: Doorbell

264.

2(On doorbell)
Wide Shot
Callan goes to door
& admits Lonely

265.

1G
2/s Callan/Lonely

LONELY: Cor! /
You don't half have some
lovely gear, Mr.Callan.

266.

3
MCS Lonely

CALLAN: Take your dirty hands
off it. You got a car? /

267.

1G
2/s Callan O/SLonely

LONELY: Yeh. Smashing. /

268.

3
a/r

CALLAN: Take it up tonight.
Wait till I call you. /

On Shot 268 on 3

269. 1 SWING LONELY: Aren't you driving
1 up then? /
MCS Callan
270. 2 CALLAN: No. I'm going by train
Wide Shot with Captain Miller. /
Lonely goes to door
- LONELY: Alright, Mr. Callan.
- CALLAN: And, Lonely, keep
off the beer. We might have
to get away in a hurry.
If we get away at all.
271. 3(As he starts to dial)
High Angle CU Callan TAPE: If we get away at all. TAPE
I'm sticking my neck out for
you, Miller. If Hunter's after
him, Lindale's a killer.
Let's see if you're worth it.
- 1 to H.Q.
- WOMAN: (SOV) Yes? STAND MIC.
- CALLAN: Let me speak to Charlie
please. This is Callan.
- WOMAN: (SOV) Just a minute. STAND MIC.
You're through.
272. 4D
2/s Meres/Hunter BOOM B1
- HUNTER: Be quick, Callan, I'm
busy.
- CALLAN: I didn't take your
advice about Miller.
273. 3 HUNTER: Really? /
CU Callan

Coming to 274 on 4

On Shot 273 on 3

274. 4 REPO. L. MID-SWING CALLAN: I'm going up to A2
CU Hunter Northumberland with him.
That's what you want, isn't
it? /
- HUNTER: To play cards? B1
- CALLAN: Yes.
275. 3 HUNTER: Very well. But stay
a/b out of everything else. /
276. 4 CALLAN: What else is there? / A2
a/b
- 3 to POS.H. HUNTER: Ignorance is a B1
virtue, Callan. Cultivate it.
HANGS UP. / FX: Dialling
BCU Callan CALLAN: (TAPE) Oh, sure. Once Tone.
I'm ignorant I'm dead. A2
278. 1F INT. H.Q. DAY. B1
2/s Hunter O/S Meres
- 2 to E. GUN ROOM HUNTER: They go to Northumberland,
Callan wins, Lindale finds out
he's been cheating, attacks him,
and Callan kills him. He may get
away with self-defence if it's
done properly. /
279. 4
CU Meres
- 1 SWING MERES: Excuse me, Sir. I thought
Miller was the cheat. /
280. 1
CU Hunter
281. 4 HUNTER: He is. /
a/b
282. 1 MERES: But Callan wins? /
a/b

On Shot 282 on 1

283. 4D HUNTER: That's what makes the
a/b system so fool-proof. /

284. 1 MERES: Just one more thing, sir.
a/b You seem awfully certain that
Lindale will find out Callan's
cheating. /

285. 4 HUNTER: Of course I am. You're
a/b CU Meres reaction going to tell him. /

S T O P T A P E. COSTUME CHANGE AND STRIKE H.Q.SET.

/1 to GUN ROOM /

F/U
T/C
Country House Sequence.
22" Film. Come out at 13".

GRAMS: DW/LP
2969A
Hand 5.

286. 2E INT. BOOTWOOD HALL GUNROOM. DAY.
Low Angle Wide Shot A4 & B4
Hands & gun fg.
Maid and Callan enter bg.

287. 3E MAID: Mr. Callan, my lord.
MS Lindale LINDALE: Ask Mrs. Fielding's

288. 2 to join us will you? /
a/b

3: SWING

MAID: Yes, sir.

Coming to 289 on 3

On Shot 288 on 2

LINDALE: Callan, my dear
chap. It's good to see you.

289. CALLAN: Wonderful place
 3 you've got here. /
 MCS Lindale

290. LINDALE: Wonderful cowt at
 to run it. Do you
 2 shoot? /
 a/b

CALLAN: No.

CRAB RIGHT to HOLD
2/s with Callan's move.

LINDALE: You'll find it dull
here in the day time..
Forgive me, Mr.Callan, but
what exactly do you do?

CALLAN: Play cards.

LINDALE: No visible means of
support?

CALLAN: You enquired, did you?

LINDALE: If a man chooses
to play cards with me, I like
to be sure that he can pay his
debts.

CALLAN: You asked Captain
Miller?

Coming to 291 on 1

On Shot 290 on 2

LINDALE: Miller made his money in Hong Kong he tells me. That's a long way away. Closer to hom he may be unreliable. I saw you talking to Colonel Hunter at Barlows. I asked him.

291. 1H CALLAN: Go on. /
MCS Lindale

LINDALE: He told me you'd been in the wholesale grocery business. I checked. It was true. You're good for 20 thousand apparently. /

292. 3
Low angle 2/s

As Callan comes fwd.
PULL BACK
& CRANE UP to HOLD 2/s

CALLAN: That's right. Started with a barrow, finished up with business. What's your bank balance like?

293. 1 LINDALE: I beg your pardon? /
MCS Callan

3 SWING

CALLAN: I wouldn't want you to have to seal up or anything, if you lost I mean. /

294. 3
CU Lindale

LINDALE: I always pay my debts. On the nail and in full. Always. /

295. 2
Wide shot
Caroline entering

CAROLINE: Mr. Callan, how nice. Colonel Hunter's here. /
He's been shown to his room.

296. 1
CU Callan

2 MOVE OUT

297. 3 CALLAN: Hunter? /
2/s Lindale O/S Callan

On Shot 297 on 3

PIVOT with Lindale's
move.
Let him GO.
Finish with 2/s
with Caroline.
GO IN with Callan
& CRAB LEFT a little
then
PIVOT on her
to HOLD 2/s
when he goes LEFT.

LINDALE: A bit of a bore, but
an excellent shot, I believe.
I'd better say hello to him.

CAROLINE: You didn't have
to come here.

CALLAN: Oh no. And you
didn't have to set me up
for it.

CAROLINE: It's my whole life.

CALLAN: What is? Running
away from your husband and
hanging round his lordship?
Your husband's in Washington.
Big man there.

CAROLINE: How do you know?

CALLAN: He's in trouble,
Mrs. Fielding.

CAROLINE: That's not true.

CALLAN: Big trouble. Lindale's
got pictures to prove it. /

298. 1
Profile MCS Caroline

299. 3
a/b
Callan comes fwd.

CAROLINE: Who are you? /

CALLAN: I'm nobody, love.
I'm retired. From everything,
an innocent bystander.
But I'm not a mug.

Coming to 300 on 1

CAROLINE: I didn't suggest -

CALLAN: So don't treat me
like one. I don't know what
Hunter's plans are, don't
try to involve me. /

300.

1
VERY TIGHT 2/s
Caroline O/S Callan

CAROLINE: Hunter?

CALLAN: Don't try and tell
me that you haven't been to
the section?

CAROLINE: I don't know
what you're talking about. /

301.

3
VERY TIGHT 2/s
Callan O/S Caroline

CALLAN: Or did you see dear
Toby Meres? Little gentleman,
Toby. / Not a peasant
like me.

302.

1
a/b

CAROLINE: You work for
Mr. Meres? /

303.

3
a/b

CALLAN: I don't work for
anybody, darling.

CAROLINE: Why are you here
then?

CALLAN: Because I have to look
out for myself, even if I am
retired. /

304.

1
a/b

CAROLINE: Hunter

305.

3
a/b

Do you mean Colonel Hunter? /

Coming to 306 on 4

On Shot 305 on 3

PULL BACK with
Callan's move.

Caroline comes fwd.
to equal 2/s

CALLAN: Him? No, love.
No, I'm sorry. No. The Hunter
I'm referring to is a code
name.

1 TO POS.K. GUN ROOM

CAROLINE: Can you get those
negatives back. Please?

CALLAN: Maybe I can. If
I have to.

306. 4H INT. LIBRARY. DAY. A5 & C4

Low Angle
Very wide shot
with Lindale Rfg.
Miller entering bg.

LINDALE: Ah, Miller. Come
and help yourself to a
drink. /

307. 3 FAST TO K. LIBRARY
3K
High angle MCS Lindale

We're just a very small
party this year, I'm afraid.
Mrs. Fielding, yourself,
Colonel Hunter and me.
One can't count Callan.

4:SWING

308. 4 He doesn't shoot. /
Low Angle MCS Miller

309. 3 MILLER: Really? /
a/b

310. 4 LINDALE: No. He came here
a/b to play poker. /

311. 3 MILLER: Queer feller,
a/b Callan. /

312. 4 LINDALE: Tell me, do you
a/b think he's a good card
player? /

3 to POS.L.

313. 1 INT. GUN ROOM. DAY. BOOM B4
Low Angle MCS Callan
with gun.
PAN RIGHT with his turn

314. 2E CALLAN: Bang. Bang. That's
both barrels./
Low Angle MS Hunter
PAN him LEFT to 2/s

315. 1 Cautious bloke, Lindale.
a/b

316. 2 All the ammo's locked up. /
a/b

HUNTER: Not ammo, Callan. Shot.
Anyway, Lindale tells me you
can't shoot.

318. 2 mcg Hunter CALLAN: No. Cards is
my game. And
photographs./

319. 1 HUNTER: I wanted you to keep
 a/b out of this. /

320. 2 CALLAN: Yeh. You set me up
a/b beautifully, didn't you./
PAN him RIGHT

321. 3L HUNTER: You and Miller always
2/s Callan bg. worked well in the past. /
Hunter Rfg.

- 60 -

On Shot 321 on 3

CALLAN: Only now he's got a
grudge against me, just like
you. These your guns?
Lovely. Purdys.

322. 2 Matched pair. /
CU Hunter reaction

323. 1
CU Callan

324. 2 You could get yourself a
a/b Reaction lord with a gun like that. /

T A P E S T O P. FOR COSTUME CHANGES.	3 to M. LIBRARY
	1 to L. "
	2 to F. "

325. F/U
4H INT. LIBRARY. NIGHT. DAY. 6. BOOM A5 & C2
Low Angle Wide shot
whole group

326. 1L HUNTER: Forty pounds. I'll see
High Angle CU on cards. you. /

327. 4 LINDALE: Full house. Queens and
a/b Hacks. /

HUNTER: Too good for me. I'd like
to pack it in now, if nobody
minds. Work out what I owe please.

CAROLINE: Fifty to me, a hundred
and eighty to Lord Lindale.

Coming to 328 on 2

On Shot 327 on 4

HUNTER: Give you my cheque in the morning. Alright?

LINDALE: Of course. Goodnight Colonel.

MILLER: Goodnight, sir.

HUNTER: Goodnight, Mrs. Fielding.

328. 2F Callan. /
MCS Lindale

329. 1 LINDALE: Stakes as before? /

330. 3M MILLER: Twenty pound limit? /
MCS Caroline

331. 2 CAROLINE: Is that all? /
a/b

332. 4 LINDALE: You show us all an
MCS Callan example in courage, my dear. /

333. 1 CALLAN: Fifty pounds? /
a/b

334. 3 MILLER: Why not no limit at all? /
High Angle Group shot.

LINDALE: Why not indeed.

CALLAN: Suits me. Up to ten thousand anyway.

CAROLINE: All I can manage is five I'm afraid.

On Shot 334 on 3

MILLER: The same for me, if
we have to.

335. 1 CALLAN: How about you? /
CU Lindale

336. 3 LINDALE: I'll pay whatever I
a/b owe, Callan. /

CALLAN: That's alright then.

337. 4 LINDALE: A new deck? /
CU Callan
He looks at Miller

338. 1 CALLAN: If you like. /
CU Miller reaction

GRAMS:
DW/IP
2969A
Band 5.
*

339. 3 MILLER: My deal. /
a/b Group shot

CALLAN: Yes.

*

LINDALE: Yes.

*

340. 2 CALLAN: Allow me. /
2/s Lindale/Miller
PAN DOWN to see
pack changed.

*

*

341. 4(As he puts pack on table)
High Angle 2/s Callan
O/SMiller

2

*

342. 3(As he taps pack)
a/b Group

*

CALLAN: I'm in for ten.

*

343. 2 CAROLINE: Yes. /
2/s Lindale/Miller

*

LINDALE: Raise you thrity.

*

344. 4 MILLER: No. /
a/b

CALLAN: Your thirty and raise
you thirty. /

345. 3
CU Caroline

346. 2 CAROLINE: Yes. /
2/s Lindale/Miller

On Shot 346 on 2

- LINDALE: I'm in. *
347. 3 MILLER: Cards? / *
- High Angle CU Cards. *
- CALLAN: Three. *
348. 1 CAROLINE: One. / *
- CU Lindale *
349. 4 LINDALE: I play these. / *
- CU Callan *
- Over Miller's R.Shoulder. *
350. 3 CALLAN: Ten. / *
- CU Caroline. *
- PAN DOWN to cards etc. on table. CAROLINE: Stack. *
- LINDALE: Raise you thirty. *
- CALLAN: And ten. *
- LINDALE: And fifty. *
351. 2 CALLAN: And ten. / *
- 2/s Lindale/Miller a/b
352. 4 LINDALE: Make it a hundred. / *
- a/b
353. 1 CALLAN: And ten. *
- (As he looks at Lindale) CU Lindale
- LINDALE: And ten. See what you've *
354. 4 got. / *
- a/b
- PAN DOWN to cards CALLAN: I've only got three *
355. 2 queens I'm afraid. / *
- 2/s a/b
356. 4 / *
- a/b
- SLOW MIX *
357. 3 *
- Low Angle Wide Shot ceiling
- SLOW TILT DOWN to table.

Coming to 258 on 4

On Shot 357 on 3

CALLAN: I'll see you.

358. 4 LINDALE: Three kings. /
CU Callan

359. 2 CALLAN: I'll lose /
CU Lindale

360. 1 LINDALE: That makes a
MOS Miller change, Callan. /

PAN DOWN to his hands. MILLER: My deal again
is it?

CUT GRAMS

S T O P T A P E. RE-SET PROPS.

361. ROLL BACK AND MIX
3
MS Caroline drawing
curtains.
FULL BACK with her
& CRANE DOWN to 3/s
with Lindale/Miller.
Lindale passes IOU.

FX: Cock
Crow.
or few
birds.

362. 1
High Angle CU
IOU's on table. CALLAN: It wasn't your night,
Lindale.

363. 4 LINDALE: No. /
CU Callan

CALLAN: You dropped over
eighteen thousand quid old
sport. /

364. 2
Low Angle 2/s
Lindale/Miller

LINDALE: Did I indeed.

365. 4
a/b

On Shot 365 on 4

366. 3 CALLAN: Yeh. What puzzles
3/s a/b me is - who's going to sign
the cheque - you or her? /

367. 4 LINDALE: Neither of us.
a/b We haven't got it, Callan. /

368. 2 CALLAN: Then you'd better
cu Lindale find it, hadn't you. Lords
adways pay their gaming
debts. /

369. 4 LINDALE: They do indeed. /
a/b

370. 2 CALLAN: Or maybe you could
a/b reaction. give me a nice picture
instead. /

C/S
End of Part Two

GRAMS:

SECOND COMMERCIAL BREAK

1	to H.	GUN ROOM
2	to E	"
3	to H	"
4	to K	"

PART THREE

F/U
C/S

GRAMS

Part Three

MIX
T/C

Grouse Shooting Sequence
32", .

FX:Shooting
with
changing
perspective
thru to end
of play
A4 & B4

371.

CUT
2E

INT. GUN ROOM. MORNING.

Low Angle shot gun fg.
Callan entering bg.
PULL BACK
& PAN Callan to
2/s with Hunter

CALLAN: Ah. There you are.

HUNTER: Rough night?

CALLAN: I haven't been to
bed. Miller told you
Lindale lost?

HUNTER: No.

CALLAN: Eighteen thousand.
He hasn't got it. Says he's got
nothing to sell either. His
paintings are all copies.

HUNTER: What about this house?

372.

3H

CU Hunter

CALLAN: It's mortgaged. So's the
London one. He's skint. /

373.

1H

CU Callan

HUNTER: No photographs? /

374.

2

MS Lindale entering.

CALLAN: Not yet. Watch it. /

375.

3

Mid 2/s Callan bg./Hunter

LINDALE: Ah, Colonel. Anxious
to be off? /

On Shot 375 on 3

PULL BACK with him
Finish with 3/s as
Hunter comes fwd.

HUNTER: Somebody's taken
my shot from my case.

LINDALE: My fault I'm afraid,
I always feel shot is better
locked away. We don't want
any accidents after all.

HUNTER: Thanks. You coming?

PAN DOWN to see
gun in his hand.

LINDALE: No. Not yet. I
have to settle up with
Callan first. /

376.

1
MCS Hunter
PAN him Left

377.

3
2/s Callan bg.
U/S Lindale
Callan X's.
HOLD FRAME

HUNTER: I'll be off then. /

378.

2(As Lindale leaves frame)
MCS Lindale's hand
with gun
PAN him LEFT
to finish with
mid shot

LINDALE: You'll find the
keeper waiting by the paddock.
I believe Miller's there, too.

HUNTER: (V/O) Good.

379.

3
Low Angle CU Callan

LINDALE: Now, Callan, about
out little embarrassment. /

380.

2
a/b
PAN him LEFT
to 2/s with Callan
PAN him RIGHT again.

CALLAN: You must be joking. /

LINDALE: Try me. No?
Turn around.

381.

3
MS Callan

My LHO's please. /

382.

1
CU Lindale

CALLAN: They could be
upstairs in my room. /

383.

3
a/b

LINDALE: Where? /

Coming to 384 on 2

On Shot 383 on 3

CALLAN: They could be in the chest of drawers. They could be under my handkerchiefs, then again, they might not

384. 2 be. /
MCS Lindale
showing gun

3: SWING

LINDALE: I shall find them before I kill you. I assure you. My ancestors would have killed you for cheating at cards. /

385. 3
CU Callan

386. 1 CALLAN: Who told you? /
CU Lindale

LINDALE: A man called Meres. /

387. 3
a/b reaction

388. 1
a/b
He rang me up this morning.
He was most distressed to hear

389. 3 I'd invited you. /
a/b

CALLAN: Why don't you call the police? /

390. 2
a/b

LINDALE: You said you would settle for a picture. What kind of picture? /

391. 3
a/b

CALLAN: As if you didn't know.
One of Mrs. Fielding's husband. /

392. 1

LINDALE: Ah, does Miller want it too? /

393. 3
a/b

Coming to 394 on 2

On Shot 393 on 3

394. 2 CU Lindale CALLAN: Miller wants half of eighteen thousand quid. How I get it is my business. /
395. 3 a/b LINDALE: You're no by any chance in Security? /
396. 2 a/b CALLAN: No. But I could tell them. /
397. 3 a/b LINDALE: What? /
398. 2 a/b CALLAN: To have a look in the safe of your London house. /
399. 3 a/b LINDALE: You have looked, I father? /
400. 1 CU Lindale CALLAN: Yes. /
401. 2 CU Hand on gun LINDALE: A burglar as well as a card sharp. /
402. 3(As he raises gun) a/b CALLAN: I think I should warn you. I've written a letter just in case anything happens to me. /
403. 1 a/b LINDALE: Your letter is quite useless. I'm getting out anyway with the negatives. And my LIU's. Are they really upstairs? /
404. 3 a/b

1 REPO. to M. /

Coming to 405 on 2

On Shot 404 on 3

405. 2 CALLAN: There's only one
IS Lindale way to find out. /
406. 3(As he goes out of LINDALE: I'll be back, Callan.
IS Callan I must have them. It's a
PAN him RIGHT door) matter of honour.
407. 4K
MCS Callan
PAN him RIGHT to door
& PAN DOWN to lock.
408. 2
IS Callan
He runs.
4 to LIBRARY
409. 3(As he turns)
MS Callan MILLER: (O/S) Callan?
PAN him RIGHT Ah, there you are. Where's
thenL Lindale?
LEFT again
& TRACK IN FAST
to see Miller over
his shoulder
outside window.
2 to G. CALLAN: He'll be back soon.
1M You've got to get me out of
Wide shot here. He's going to kill me.
Miller legs fg.
Callan bg at window
3 MILLER: You've got a room full
a/b of guns there.
412. 1
a/b
413. 2G CALLAN: I've got no ammo.
Low Angle Profile It's all locked away. Chuck
MCS Miller some down will you. /
414. 1: SWING MILLER: Hunter says I'm to
1 get the IOU's first. /
MCS Callan at window

B4

Coming to 415 on 2

On Shot 414 on 1

415. 2 CALLAN: For God's sake man.
a/b They're not important any more.
Lindale's getting out. The
ammo - quick. /
416. 1 MILLER: It's orders, Callan.
a/b You were always hot on
orders. /
417. 3 CALLAN: Wait. /
a/b PULL BACK &
PAN to follow
Callan's movement.
418. 1
Wide shot
419. 2 There. Catch. /
MS Miller's hand
420. 1 MILLER: Thanks. /
O/S Miller walks out.
421. 2 CALLAN: Miller I mean it. I'm
MCS Miller locked in. He's going to
kill me. /
422. 1 MILLER: Hunter thought he might. /
a/b
423. 2 CALLAN: Miller, please. /
a/b
- 1 SWING MILLER: I've waited a long time
to hear that. You don't look so
big now, Callan. /
424. 1
MCS Callan
425. 3 CALLAN: You can't let him kill me. /
2/s Miller O/S Callan
426. 1 MILLER: What sort of a chance
MCS Callan did you give me? OK. Catch. /

Coming to 427 on 3

On Shot 426 on 1

CALLAN: That's all? One shot.
He's got an 8 shot Luger
automatic. /

427. 3
a/b
Miller goes.

MILLER: Do the best you can,
old sport. /

428. 1
a/b

3 CLEAR FAST
TO POS.K.

CALLAN: I will, old sport.
And you better hope I miss.

429. CUT
4H
Low Angle LS Library
Lindale enters
TIGHTEN a little

INT. LIBRARY. DAY.

C2

430. 3K(As he turns)
Low Angle Wide Shot
Lindale comes fwd.
to Left foreground.
Caroline entered bg.
HOLD 2/s as she
comes fwd.

CAROLINE: Where is everybody.
I rang the bell and

LINDALE: They're all out shooting.

431. 4
CU Lindale

CAROLINE: Where's Mr. Callan? /

3 SWING

LINDALE: In the gun-room. He
knows about the photographs.

432. 3
CU Caroline

I'm going to kill him. /

CAROLINE: Kill him.

FADE TO BLACK.

T A P E R U N. FOR ARTISTS AND CAMERA REPOS.

2 to POS.E.
3 to POS.L.
1 to POS.N.
4 to POS.K.

433. F/U
AK INT. GUNROOM. DAY. A4 & B4
CU Door lock. F/POLE?
As it opens
GO UP to 2/s
Caroline/Lindale
PAN her down steps. LINDALE: Company for you,
Callan.

434. 2E
Wide shot fav.Lindale
CAROLINE: He's gone.
LINDALE: What?
CAROLINE: He's not here.

435. 3L(As Lindale turns away from window)
Wide shot Callan Rfg.
Lindale bg.
CALLAN: Lindale?

FADE TO BLACK AS LINDALE SWINGS ROUND.

T A P E R U N 4 to N.
 3 to H.

436. F/U
1N
IS Callan
He fires.
FADE TO BLACK. SOUND CUT

T A P E R U N

437. F/U
2E
Wide shot
PAN Callan RIGHT to body.
4 GO IN WITH PAN

438. 4N
MS Callan and body.
CAROLINE: He's dead.
CALLAN: Yeh.

On Shot 438 on 4

PAN him to 2/s with
Caroline.

PULL BACK with him
& CRAB RIGHT.

Caroline re-enters to
TIGHT 2/s

439.

3H

VERY TIGHT 2/s

Callan O/S Caroline

CAROLINE: Are you going to
help us? /

CALLAN: I'm going to help
myself, love. You've
had your chance.

2 to POS.G.

CAROLINE: Callan, please I..

440.

4

VERY TIGHT 2/s

CALLAN: Look, I started off
in a card game, and what I
ended up with was that. I
could be done for murder. /

CAROLINE: I can tell them
it was self-defence.

441.

3

a/b

4SWING

CALLAN: Can you really? /

If I find those negatives and
give them to you, you won't
even admit you've been here.
You wouldn't want your husband
to get involved. /

442.

4

CU Caroline

CAROLINE: John needs me to look
after him. He's not strong
like you. /

443.

3

a/b

CALLAN: You've got wrong ideas
about me. I'm not going to do
time to save your husband.

CAROLINE: But they can't even
prove you had a motive.

On Shot 443 on 3

CALLAN: Oh yes they can.
The JOU's. Ah.
Maybe you're right after all.
Ring up the Bootwood Arms.
Tell them to send my chauffeur
over. Pack what you need.
He'll drive you to the airport.
Get on the first plane you can
for the States. You got money? /

444. 4
a/b

CAROLINE: Enough, but....

CALLAN: Here. Take the negatives.
Burn them. Go on. Move.

CAROLINE: So you are helping us
after all.

445. 3 (As Caroline takes print) CALLAN: I'm helping myself.
Low Angle MCS Callan Go on. /

PAN him LEFT and
FOLLOW his action
with gun.

Another set of prints.

4 to LIBRARY

MILLER: (SOV) Callan.

Take him to window
to Medium 2/s with
Miller

CALLAN: Yeh?

446. 1 MILLER: You alright. /
Wide shot
Miller Lfg.
Callan bg.

CALLAN: Never been better old
love. Lindale's not so good.
And I've got the negatives.

447. 2G CALLAN: If I was you, I would scarper. /
CU Miller reaction

448. 3
a/b to see
Miller GO.
Callan turns
& leaves frame.

3 to POS.K.
1 to POS.L.

T A P E R U N. FOR CALLAN'S REPO. & CAMERA REPO.

449. F/U
3K INT. LIBRARY. DAY. C2
Low angle C. shot.
Caroline hands,
burning negatives.
LOOSEN as Callan
comes fwd.
& PULL BACK to 2/s
with him sitting lfg.
CALLAN: Now get rid of the bits.
CAROLINE: There are still the
prints.
CALLAN: Security will get them.
CAROLINE: What will happen
to you?
CALLAN: I'll go back to London.
Too much excitement for me in
the country.
On Callan's look
CRAB RIGHT to
make 2/s with
Lonely bg.
LONELY: (O/S) Mr. Callan? You
there, Mr. Callan?
The door was open so.....Oh.
450. 1L (After Lonely has taken his hat off)
2/s Caroline bg.
Callan Rfg.
CALLAN: Cor. You don't half
451. 3 have some smashing gear./
MCS Lonely
1 SWING
LONELY: I feel a right nana
452. 1 in this lot. /
a/b
PAN Callan to
2/s with Lonely
CALLAN: You're this lady's
personal factotum, Lonely.
453. 4N (On Lonely's turn) You got to look the part.
3/s Callan/Lonely
O/S Caroline
LONELY: Alright, miss. Anything
to get out of this place. It's
creepy. Where do I take her,
Mr. Callan?

Coming to 454 on 1

On Shot 453 on 4

CALLAN: Newcastlely Airport.
Then get back to London.
I'll see you there.

LONELY: Glad to.

CALLAN: Here. Post that for
me, will you?

LONELY: Yes.

CALLAN: That way.

454. 1(As Caroline moves off)
CU Caroline

4 SWING

455. 4 CAROLINE: I don't know what
CU Callan to say. /

456. 1 CALLAN: Goodbey'll do. /
a/b

457. 4(As she turns)
a/b CAROLINE: Goodbye.

458. 3(As Callan turns)
MS Callan.
He comes fwd.
Hunter into Rbg. LONELY: This way, miss.

VOICE: Emergency. Which service STAND MIC.
do you require?

CALLAN: Police.

VOICE: One moment.

VOICE: Police.

Coming to 459 on 4

On Shot 458 on 3

CALLAN: This is Hottwood Hall.
There's been a shooting
accident. Fatal. Can you
come at once please?

CRAB to HOLD 2/s
as Hunter X's to
RIGHT.

You'dl be alright. You've
got an alibi.

459. 4 HUNTER: You're sure he's
CU Callan dead. /
460. 1 CALLAN: Twelve bore. Range
CU Hunter eight feet. What do you
expect. /
461. 4 HUNTER: Miller gave you some
a/b shot? /
462. 1 CALLAN: He gave me one and he
a/b made me sweat for that. /
463. 4 HUNTER: Very vindictive, Miller. /
a/b
464. 1 CALLAN: Yeh. He hasn't
a/b forgotten what happened five
years ago. /
465. 4 HUNTER: Have you? /
a/b
466. 1 CALLAN: I can now. /
a/b
467. 4 HUNTER: Mrs. Fielding left I see. /
a/b
468. 1 CALLAN: Yeh. /
a/b
469. 4 HUNTER: With the negatives? /
a/b
470. 1 CALLAN: She burnt them. /
a/b

Coming to 471 on 3

On Shot 470 on 1

471. 3(As he looks down)
CU Ashtray HUNTER: Just as well.
472. 4
a/b Meres'll pick up the prints
PAN Callan to from his London place. /
VERY TIGHT 2/s
with Hunter CALLAN: Talking of Meres,
he told Lindale I cheated
at cards. That's why
Lindale thought I should
die.
- HUNTER: Only you didn't die.
- CALLAN: Not your fault.
- HUNTER: You're not important
to me, Callan. Those
negatives were.
- CALLAN: And Miller? He's
important.
- HUNTER: So long as he's with
the section.
473. 1
CU Hunter CALLAN: I doubt if that'll be
long. /
474. 4
2/s a/b HUNTER: Why not? /
- CALLAN: Because you're going to
prove that Miller killed
475. 1
a/b Lindale. /
476. 4
2/s a/b HUNTER: Sorry, chum. /
- CALLAN: Yes. There were some
prints in the gun room as well
as these negatives.

Coming to 477 on 1

On Shot 476 on 4

HUNTER: Alright. Let me have them.

CALLAN: They aren't there now.

477.

1
CU Hunter

I've posted them a friend./
You'll get them just as soon as I'm out of this

478.

4
a/b
CRAB LEFT as
Callan moves.

lot./
with the police on
Miller's neck not mine.
(CAR FX)
Well, make up your mind,
the rozzers are here now.

FX:Police
Car.
Sound Cut.

FADE TO BLACK.

T A P E R U N. FOR ARTISTS' REPOS.

/ 1 to H.
4 to P. /

F/U

479.

4P
CU Sergeant

INT. GUN ROOM. DAY.

A4 & B4

480.

1H
High angle MS Callan
O/S Sgt.
Extras Rbg.
with body.

SERGEANT: You didn't hear the
shot? /

CALLAN: No. They'd been shooting
nearby, all morning.

SERGEANT: So how did you find
the body?

CALLAN: Lindale, Captain Miller
and I played cards till very late
last night.

SERGEANT: And Mrs.Fielding?

Coming to 481 on 4

On Shot 480 on 1

481. 4 husband. /
a/b
482. 1 when she left? /
1SWING
TIGHT 2/s
Callan O/S Sgt.
483. 4 and found Lindale. /
a/b
484. 1 yet? /
a/b
485. 4 go any further. /
a/b
486. 1 SERGEANT: Just as you like. /
a/b
LOOSEN on Callan
as he goes
& Hunter in to 3/s
487. 3H AD LIB.
TIGHT 2/s Callan/Hunter
- CALLAN: Yes. But she left when the game finished. She has to go to the United States to join her
- SERGEANT: His lordship was alive
- CALLAN: Very much so. Hunter and I saw her off and went to bed. Lindale and Miller had already gone. They wanted to be up early to shoot, but I don't shoot and I slept late. I came down about an hour ago. There was no-one about - so I looked around
- SERGEANT: Are the others back
- CALLAN: Hunter is.
- SERGEANT: Who won last night, sir?
- CALLAN: I think I'd like the colonel in as well before we
- CALLAN: He's just outside. Colonel Hunter.
- CALLAN: The sergeant was asking who won last night.

Coming to 488 on 4

On Shot 487 on 3

488. 4 HUNTER: Miller, without a doubt. /
CS Sergeant
489. 3 SERGEANT: How much, sir? /
a/b
4 SWING
HUNTER: A lot. About eighteen
thousand.
SERGEANT: And who lost?
490. 4 CALLAN: Lord Lindale. /
CU Sgt.
SERGEANT: Do you think he
491. 1 could afford it? /
CU Callan
CALLAN: Not really out business.
You're not suggesting Lindale
492. 4 shot himself? /
a/b
SERGEANT: How could I be sir?
All the guns were back on the
493. 1 racks. /
a/b
494. 4 CALLAN: Well then? /
a/b
SERGEANT: Lord Lindale was known
495. 1 to have a temper. /
a/b
496. 4 CALLAN: So has Miller. /
a/b
SERGEANT: Suppose they quarrelled,
his lordship tried to get the
money back. Then this Captain
Miller might struggle, the gun
497. 1 go off and.. /
a/b
498. 4 CALLAN: Poor old Lindale. /
a/b
SERGEANT: You're sure it was
499. 3 eighteen thousand? /
a/b

On Shot 499 on 3

CALLAN: Round about. Wouldn't you say Hunter?

500. 2(After Hunter looks at Callan then at Sgt.)
CU Hunter

HUNTER: Yes. That was the figure./

501. 1
a/b

CALLAN: Anyway, why not ask Miller. He's got the LIU's./

502. 4
a/b

503. 1
a/b SERGEANT: Hhs he indeed? /

CALLAN: Yes, you can go and ask him. /

504. 4
a/b

SERGEANT: We'd like to sir. But where is he? /

505. 3
a/b

CALLAN: He was't out shooting with you, wasn't he? /

506. 2
a/b

3 SLIGHT REPO.

HUNTER: No. The keeper and I waited but he didn't show up./

507. 3
MCS Callan
BRING him to
VERY TIGHT 2/s
with Hunter

CALLAN: Poor devil. You know, Hunter, it's amazing the things a man will do when he's driven to it.

SCANNER

GRAMS

- | | | |
|----|--|---|
| a. | Edward Woodward | |
| b. | Ann Bell, Donald Hewlett | * |
| c. | Gerald Flood, Ronald Radd | |
| d. | Anthony Valentine, Russell Hunter | * |
| e. | Kenneth Campbell, Martha Gibson, Dene Cooper. | * |
| f. | Series developed by James Mitchell & Terence Feely | |
| g. | Designed by Darrell Lass | * |
| h. | Associate Producer Terence Feely | |
| i. | Executive Producer Lloyd Shirley | * |
| j. | Directed by Guy Verney | |
| k. | An ABC Production. | * |

FADE SOUND AND VISION